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ABSTRACT

Two teaching experiments were conducted relating to the relative effectiveness of anthropological films versus reading of literature as means of conveying anthropological information to college students and of influencing their attitudes toward other societies. In one, a student group viewed films about the Netsilik Indians, one read literature, and two did both. The group receiving both treatments scored significantly higher on tests designed to measure cognitive knowledge of the topic under consideration. In the second experiment, one group read assigned literature about the Yanomamo tribe while another read the same material and viewed films. Post-experimental essays revealed that the group which received the combined instruction had the greater knowledge of facts, but also that, contrary to expectations, viewing the films did not change student attitudes toward primitive societies as much as it reinforced their previous stereotypes about those societies. Thus, it was concluded that the combination of films plus reading was effective in increasing factual knowledge, but that the films did not change student attitudes in the desired direction--i.e., toward a less enthnocentric point of view. (PB)

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Thomas Hearne

The Yanomamo on Film and Paper[1]

This portion of our joint presentation will be concerned with a description of the design and principal results of our second, and most recent, attempt to utilize both ethnographic films and readings for the intensive study of a particular society - The Yanomamo Indians of Venezuela and Brazil. The discussion here will emphasize 2 aspects of our work with Yanomamo materials: (1) the organization and experimental purposes of our intensive use of Yanomamo films and readings; (2) the results of the Yanomamo project, as reflected in student papers written on the concept of the "Primitive."

The design and presentation of the Yanomamo to students were greatly influenced by our earlier work with the Netsilik. We devoted somewhat less time to the Yanomamo - 3 and a half weeks (7 class sessions) in February and March 1973. Three sections of Introductory Anthropology (about 90 students) were involved in the project, 1 section taught by Hearne, and 2 sections taught by DeVore. Hearne's section and one of De Vore's classes met jointly, twice a week, for the duration of the project, and the presence of two instructors added a new dimension to class discussions that had not been present in the Netsilik project.

The experimental results of the Netsilik project indicated the usefulness of combining both films and written materials. Not only had cognitive test scores been higher among students exposed to both Netsilik films and readings, but the intensity and quality of student discussion had been greater as well. We decided, therefore, that all three classes involved in the Yanomamo project should see the same films and read the same books.

The following Yanomamo materials were used: two books, Yanomamo: the Fierce People by Napoleon Chagnon, and Yanoama: The Narrative of a White Girl Kidnapped by Amazonian Indians by Ettore Biocca. We originally planned to use 16 Yanomamo films, but this proved to be overly ambitious and, had we actually shown that number, available discussion time in class would have been severely limited. 12 films were finally utilized; their titles, order of showing, and articulation with the readings and topics may be seen by consulting the handout sheet. The number of films might have been reduced still further, for student response to several films easily provided more questions and topics than could possibly be

1 Joint paper by Thomas Hearne and Paul DeVore read at the Anthropological Film Conference, Smithsonian Institution, May 12, 1973.

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discussed in a single class. For example, when we viewed the 10 minute film "The Fight," the complex and fast-moving action on the screen and the lively student interest required us to show the film twice, and the discussion continued for more than one hour.

The Films and Readings were organized in ways analogous to the Netsilik project. One or two films were shown in each class meeting. We made explicit efforts to link the films to both topics and readings in our brief introduction to each film, and especially throughout the questions and discussions which followed the screening. This was not done through a lecture format; rather, we attempted to extract important themes from the questions and discussions which often seemed to grow like Topsy. The combinations of films, topics, and readings allowed us to introduce new material on the Yanomamo, organize it around particular themes and topics in the context of discussion, relate it to preceeding topics and films, and anticipate future discussions. When we viewed "The Feast" and "Children Roast Meat," for example, we attempted to organize the film around topics concerning the enculturation and socialization of children, and the importance of inter-village alliances based on aspects of exchange expressed through trade, feasting, and marriage. In turn, these topics were linked to previous discussions on intra-village conflict and fissioning, and anticipated subsequent discussions of the relationships between religion, politics, and raiding.

The Yanomamo films were explicitly organized to offset, or at least minimize, unwarranted and overly facile stereotyping, on the part of students, of Yanomamo ferocity. We began the project with "Morning Flowers," a film which depicts general social activities in a village, and provides a useful introduction to Yanomamo kinship by presenting members of the extended family of a renowned shaman. Subsequent films on peaceful pursuits depicted play, gardening and food production, and spinning and weaving activities. We were also anxious to show that individual Yanomamo have complex and multi-faceted personalities, and they may assume a number of roles and statuses: the shaman who takes hallucinogenic snuff in the film "Magical Death" summons his hekura spirits to assist in curing illness and magically attacking enemies, who alternately shifts between victim,

shaman, and spirit, is the same individual who, in other roles and social contexts is seen to be capable of tenderness and concern. This complexity is one which some Introductory students seemed surprised to discover, and the juxtaposition of films depicting individuals performing diverse activities in various contexts helped to alter, or at least call into question, monolithic generalizations which some students seemed only too anxious to apply to the Yanomamo. Indeed, the films evoked several emotional attitudes from students, ranging from curiosity, to amazement and shocked disgust, to overt sympathy for the Yanomamo when acculturation and missionary activities were viewed in the final film "New Tribes."

Although the Yanomamo project bore some similarities to the Netsilik experiment in the organization and presentation of film and reading materials, the experimental purpose of our second project was quite different. The Yanomamo project was not designed to test the relative effectiveness of different media in conveying information. Rather, we were interested in changes which might occur in student conception of and attitudes toward other cultures, and perhaps an increased student sensitivity toward ethnocentrism. The Netsilik experiment had shown, in part, that little attitudinal change had taken place over the 5 week duration of that project, and we explicitly attempted to explore this finding for the Yanomamo. It must be said, however, that the Yanomamo project was carried out with considerably less rigor than that on the Netsilik, and our conclusions are somewhat impressionistic.

We used pre-project and post-project student essays as the basis for determining attitudinal changes. In the pre-project essay, students were asked to discuss what the concept of the Primitive meant to them personally, and to give examples of societies they thought should be placed in that category and why. Finally, they were asked to evaluate the utility of employing the term "primitive."

There were two alternatives open to students writing their post-project essays. Hearne's class wrote on the pre-project topic, but students were asked to discuss the concept of the "Primitive" using the Yanomamo materials; DeVore's sections chose between two new topics; the first asked students to single out an aspect of Yanomamo society for intensive study, and explain the

reasons for their choice. The second topic asked students to discuss the changes if any, they would introduce among the Yanomamo, and why.

Most of the pre-project essays explicitly used dictionary definition of the word "primitive," the etymology of the word, and an impressionistic evolutionism as the basis for discussion of the primitive. Primitive societies were often described as original, not developed or evolved, basic, simple, and peopled with savage ape-like headhunters, living in prehistoric times, speaking a monosyllabic language, lacking the intellectual sophisitication of Western man and, indeed, knowing very little of the world and universe.

It is impossible here to describe the full range of synonyms, allusions, metaphors, and characterizations of the primitive that appeared in these first papers, but we were certainly well supplied with a bumper crop of ethnocentric attitudes.

The examples of primitive societies likewise extended over a wide range from specifically named groups like the Tasaday, Bushmen, and Aborigines, to undetermined peoples in "the jungles of Africa and South America who wore little clothing and danced a lot," to Moonwatcher (the ape in 2001), Tarzan movies, and the Flintstones.

Nevertheless, many of the papers also perceived the comparative nature of the term "primitive," the difficulty in clearly defining the category, and the value-laden connotations which the term may have.

The post-project essays provided somewhat disappointing results for our hopes of measuring attitudinal changes, but for reasons which we had not initially anticipated. In effect, many of the post project essays were much less concerned with utilizing the Yanomamo material in a new discussion of the concept of the primitive.

In Hearne's section, for example, there appeared to be a definite shift in the content of student papers away from the problem of discussing the Primitive and toward descriptions of the more cognitive aspects of Yanomamo society. The Yanomamo became the Primitive society, and since students had acquired a great many more facts about that society than on any they mentioned in their pre-project essays, a discussion of the Yanomamo was equivalent for them to a discussion of the primitive itself. This shift in content made it more difficult for us to detect particular attitudinal changes that occurred as a result of the project.

The second papers written by DeVore's classes contained the same problem. Papers on both topics - the problems they would select for intensive research and the types of changes they would introduce - again dealt primarily with cognitive and factual material, and changes in ethnocentric attitudes again became less clear.

Despite the limitations provided by the less rigorous project design, it was nevertheless clear in many cases that intensive exposure to Yanomamo films and readings had not appreciably changed ethnocentric attitudes and characterizations. Indeed, the project seemed to reinforce the stereotypes of primitive societies held by some students; in effect, their conceptions before the project were based on impressions, characterizations, and generally small amounts of diverse data gathered from various media. For these students the Yanomamo material at once reinforced their stereotypes and made them more complex, for now they had a much wider factual base and greater knowledge of a particular society. Thus, while students learned a great deal about the Yanomamo, the overall effect this knowledge had on their preconceptions and stereotypes of other cultures remained questionable.

In conclusion, several points characterize both the Netsilik and Yanomamo projects: 1) the combination of film and written material is an excellent means of communicating complex and unfamiliar data to students. The effectiveness of the two media, separately and in conjunction, can be measured.

Our own test results indicated the usefulness of combining films and readings, but in specific ways and using very particular kinds of films. Yanomamo and Netsilik films present relatively short treatments of various social and cultural topics. These films no longer serve only as adjuncts to reading. Instead, they add a new dimension with a reality that often cannot be achieved through the use of written or film material alone; films then become an integral part of the course itself.

At the same time the increased effectiveness of communicating information should lead to experiments designed to test the effect of this knowledge on students. Our own efforts in this area served mainly to suggest that we needed more intensive measures of change or reinforcement which occur in student attitudes, stereotypes, and characterizations of other cultures. The intensive use and integration of films and readings thus provides an exciting dimension to teaching anthropology and poses, at the same time, many questions about the real effectiveness of their use.

The Yanomamo on Paper and on Film

Materials to accompany a report on the investigation of ethnocentric attitudes among undergraduates in an introductory anthropology course.

prepared by

Thomas Hearne and Paul DeVore,

with the assistance of Timothy /sch.

Contents

Item 1. Schedule for the Yanomamo Unit

Item 2. Pre/Post-Experiment Essay Assignments

	February			March			
Date	15	22	27	1	8		13
Films	1) Morning Flowers 2) Children in the Rain	3) Moawa Burns the Garden 4) Dedeheiwa Weeds the Garden	5) Myth of Naro (1) 6) Woman Spins 7) Moawa weaves	8) Myth of Naro (2) 9) The Fight 10) Mouth Wrestling	11) The Feast 12) Children Roast the Meat	13) Magical Death 14) Kids Magical Death	15) Ocano is My Town 16) New Tribes
Topics	Introduction	ecology technology gardening (slash and burn) Division of Labor Social Organization Social Organization	Myth	intra-village conflict: duels, fights village fissioning	inter-village alliance & exchange -trade -feasting -marriage	Religion & Politics waefare & the raid	acculturation & missionary activity
Chagnon (ref.)	pp. 1-18 fieldwork		pp. 18052 pp. 54-96	pp. 118-120	pp. 97-117	pp. 124-137	

Piccca (ref.) Read this book as a narrative, but try to organize the wealth of information around the the headings listed above under "topics"

Assignment 1: Write a brief (no more than three typewritten pages) essay on the concept of the "Primitive", using the suggestions below as a guide.

DeVore and Hearne plan to devote a portion of their Introductory Anthropology sections to the detailed study of the Yanomamo Indians of Venezuela and Brazil. Our study of this group , lasting about one month, will combine the reading of two books with about fifteen films, and the purpose of this multi-media approach is to examine ways in which ethnographic films can be combined with readings in order to enhance student understanding of cultures and societies quite different from our own. Further, DeVore and Hearne are interested in how this approach may (or may not) alter student conceptions about other cultures. For this reason, you are asked to write a brief essay on the concept of the'primitive'; at the end of the section on the Yanomamo, you will be asked to write a second essay on the same topic, specifically using the Yanomamo material in your discussion.

In this assignment, you should attempt to describe what the concept of the primitive means to you personally-what do you think is meant by describing a society as'primitive'? What kinds of society might be placed in this category? Here you should use some explicit examples of other societies about which you have some knowledge or acquaintance, based on books or articles you have read, movies or television programs you have seen, etc. What about these societies would you describe as primitive? Is 'primitive' a useful tool to employ? Organize your essay so that you use, where possible, concrete examples to support your conclusions.

Assignment 2: Choose one of the topics below and write a brief essay (3-4 typewritten pages).

In responding to either topic <u>document</u> your essay as throughly as you can, citing films, books, or class discussions in which particular data were presented or particular issues raised. Since there is no single best response to either topic, you will be graded, in part, according to your command of the data-i.e., your ability to select data directly relevant to your paper from all sources you have been exposed to, and to do so without distorting the origional contexts. Beyond this, you will be graded on the overall quality of exploration and argumentation: does eveey sentence contribute something? Is the sequence of presentation well organized? Are the main points presented clearly and <u>convincingly</u>? Are obviously objections dealt with explicitly and effectively?

Topics:

1) Imagine you control a modest source of funds that could be used to study the Yanomamo. What would you single out for intensive study? Explain your priorities. What would you look for that you haven't gotten from films, books, and discussions? What in a broad sense, is the relevance of the topics that you singled out?

(Over)

2) Imagine you control a modest source of funds that could be used to introduce change among the Yanomamo. What would you attempt to do and what would you specifically avoid? Explain both sorts of priorities. (Note: If your position is that you would keep hands off, then you should explain why you would not do certain 'obvious' things (e.g., new crops, medicine, etc.)

Paul DeVore

I shall describe a teaching experiment designed to measure the relative effectiveness of (1) Netsilik ethnographic literature (2) Netsilik ethnographic film and (3) the two in combination for conveying information, affecting attitudes and stimulating student interest and discussion.

I shall start by saying what we feel was novel about our undertaking. First, there simply is the fact that we conceived and executed the experiment with an eye to controlling variables fairly rigorously-above all, the effects of the medium or media involved. Later on, I shall survey the controls and measures used, our initial expectations and the results obtained. But before beginning this survey, I think it is important to comment on the other novel aspects of the Netsilik experiment--novelties of materials and teaching method--since, of course, these are integral to its overall purpose and implementation.

On the face of it there is scarcely anything novel about using films in an introductory anthropology course. But there is something novel about the editing of the Netsilik films, the specific classroom use for which they are best adapted and, underlying these, the educational philosophy of the filmmaker, Asen Balikci.

These films are wholly without narration or other verbal guidelines except for title and information as to the month when the film was shot and the mean temperature during that month. And that's it! Though not unique in this regard, the films--and the exact way they are meant to be utilized--do contrast sharply with the great majority of ethnographic films formerly available and with the use--or abuse--to which the latter readily lent themselves...a familiar enough situation described by Timothy Asche: "Materials are often designed as entertainment, not as instructional materials that demand student participation. Students are herded into large auditoriums, shown highly selective footage of disjointed events in another society, held together by a tight narration. When the film is over there is nothing left to say-- the images that one has seen have been so highly interpreted that there is nothing left for the viewer to do."

Now most ethnographic films are produced and shown in the hope, among others, of providing students a painless, encapsulated sample of what it would be like to be "right there" doing fieldwork--an activity distinctive of our discipline and eminently contributory to the development of cross-cultural parallax, in ourselves and in our students. Moreover, by sharp contrast with any sort of actual fieldwork engaged in by undergraduates during regular semesters, the audio-visual simulation is amenable to use in large classes, allows a choice among an array of exotic traditions, provides everyone with the same experience as a basis for discussion and testing, and permits the compression of a great deal of selected, organized information into a short period...or so goes the implicit theory of film-watching-as-fieldwork.

But, unfortunately, the repeated exposure of our students and ourselves to the archtypical "audio-visual aids" situation described by Asch creates a "documentary film set" that functions to rob the medium of its impact and promise. Rather than stimulating students and permitting them to act as investigative, empathetic participant/observers, many films reduce their audiences to passive, bemused receptors for neatly-packaged chunks of information. In effect, the films imitate verbal media, such as lecture form or monograph style--and they don't do it all that well.

What to do? Well, one alternative is presented in the non-narrated Netsilik films, which are incapsulated but not so painless. By flouting students' anticipations of a self-explanatory whole, these manage invariably to stir them up, to get them questioning, and speculating almost from the outset. The quality of comprehensibility, normally taken for granted, suddenly seems well worth working for, a vital necessity, when--contrary to firm expectations--it is not automatically offered. Indeed--to preview one of our findings in the "film only" section--it would appear that repeated exposure to these "incomplete" films supplemented only by an instructor "informant" who yielded further information only (or mainly) in response to questions, produced feelings of anxiety not unlike those that so often afflict the field-worker. In the student feedback questionnaires from that section, several students reported that they felt "cheated" or "deprived" because I had not

required them to buy and read Netsilik materials--a complaint unique in my teaching career.

One final novelty in our use of the Netsilik films was our attention to attitudes, emotions and the like. The brunt of the critical comments that we found in the literature and of the comments that we have heard here is a preoccupation with getting information into films and then retrieving it all during screenings in class. In our case, when the choice arose between either covering 'all' the cognitive topics that we were prepared to discuss vis-a-vis a film or, instead, discussing affective reactions; we gave primacy to the latter.

EXPERIMENTAL DESIGN

The Netsilik experiment was conducted in four introductory anthropology sections at the University of Massachusetts-Boston, during a five-week period in the spring of 1972, with each class meeting for eight 75-minute classes of instruction plus one more for testing.

To isolate the major variable, that of materials used, 4 sections of Introductory Anthropology, each comprised of 25-30 students, were distributed as follows: Tom Hearne taught two classes--an "all-written" class and a "film-plus-written" class; I also taught two classes--the "all-film" class and the second "film-plus-written" class. This duplication of "film-plus-written" sections provided a certain control over the instructors' techniques and thus allowed greater confidence in the direct comparison of the film-plus-written materials combination to each of the materials used separately.

The three classes which saw films--that is, the "all-film" class and the 2 "film-plus-written" classes, at the rate of one 30 minute film per each of the eight periods.* The 3 classes which used written material likewise read substantially the same material: The Netsilik Eskimo by Asen Balikci; long excerpts from the reports of Knud Rasmussen, an early arctic explorer; and an article on Eskimo acculturation. Some of these films have been screened in previous sessions here.

* The first seven, produced by Asen Balikci, represented a reconstruction of the traditional annual cycle. The eighth, produced by Giles Blais, showed the lifestyle of two of the principal actors in an acculturated settlement.

EVALUATION

Evaluation of the experiment was along two main axes: cognitive and affective (attitudinal) changes. Various methods and materials--most of them in the handout--were utilized to provide a multi-perspective analysis: a pre/post multiple-choice test, a pre-post short answer test, a pre-post semantic differential test, short essays, teacher and student feedback questionnaires, interviews, teachers' daily journals, and daily journals and checklists kept by two observers, who attended all four classes.

Analysis of the results of the pre-experiment multiple-choice and short-answer tests (using a t-test for differences between the means and a chi-square test for distribution of scores)--i.e., the cognitive tests--showed no significant differences among the four classes (see Item 6). They were homogeneous with respect to knowledge of the material to which they were about to be exposed.

What we are calling material included facts about Netsilik environment, social life, and cosmology, as well as anthropological concepts used to understand and explain Netsilik culture (e.g. dyadic partnerships or bilateral kinship). Any material which the students reacted to emotionally or attitudinally we called affective. Such reactions were elicited by all eight Netsilik films and by portions of the written material most notably by the issue of infanticide. Some of the testing instruments--for example, the semantic differentials--were adapted from EDC's published evalutation of "Man: A Course of Study."

The post-experimental test indicated that both teacher's respective film-plus-written classes scored significantly higher on the multiple-choice and short-answer--i.e., the cognitive tests-than did either the all-film or all-written classes (see Item 6). A majority of students in all four classes indicated on their feedback questionnaires that the combination of film plus written materials is the way people could best learn about Eskimos. The observers noted a higher quality of verbal activity in both of the film-plus-written sections (better questions, livelier discussions). Over all, our conclusion was that the amount of log information transmitted was primarily a function of the medium and, only secondarily a function of teaching style.

Affectively, the four classes were less sensitive to the teacher and his style, than to the materials used.

There were many varieties of affective responses to the films, (e.g. expostulations, looking away from the screen, laughing). In the beginning all of the alien behaviors on the film drew some kind of emotional reaction from students (e.g., expostulations, laughing, turning away), but over time they became habituated to those that they could readily rationalize as being necessary for survival (e.g., skinning prey, eating raw flesh). Other behaviors were not so easily rationalized. Thus during the last film there were still unfavorable comments at the sight of a Netsilik child stoning a seagull to death.

In the all-written class, and to a lesser extent in the film-plus-written classes, there was a strong emotional response to the Netsilik practice of female infanticide. It appeared that even though the practice was discussed unemotionally and related to survival in Balikci's book, the subject could not be accepted by many readers. It is interesting to note that issues of suicide and of senilicide--which frequently has overtones of euthanasia--evoked no such reactions.

The effect of emotional reactions on students' attitudes was supposed to be measured by the semantic differential test. In general, these test results showed few attitudinal changes over the five-week interval. Judging from the few categories that did show significant pre/post changes and from interviews and feedback comments, it seems that the semantic differential was not sensitive to some attitudinal changes that occurred.

Hence, on the one hand, students in the all-written class--where infanticide was hotly discussed--scored "Eskimo families" as less "lawful," less "happy," less "loving," and they saw "American families" as more "lawful" in post- compared to pre-experiment responses to the semantic differential. But on the other hand, the semantic differential seems not to have recorded the three film classes strong reaction to a film documenting radical changes resulting from Netsilik acculturation. Many students in these classes mentioned acculturation in their feedback questionnaires in response to a query about "attitudes that developed, changed, or disappeared."

The strong reaction of the film classes to acculturation was interpreted as due, in part, to the empathy that they felt for the specific Netsilik family that they had seen in seven previous films. That is, it was probably because they had seen the same actors in every film that they began to empathize with them as strongly as their reactions suggested.

The Netsilik Eskimos on Paper and on Film

Materials to accompany a report on a teaching experiment designed to test relative effectiveness of (1) ethnographic literature, (2) non-narrated ethnographic film and (3) the two in combination for conveying information, stimulating discussion and increasing students' sensitivity to ethnocentric attitudes.

prepared by

Paul DeVore and Thomas Hearne, with the Assistance of

Asen Balikci and Nicholas Lazaris

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MULTIPLE CHOICE SECTION OF OBJECTIVE TEST

Pre-Experiment

teacher	materials	N	$\bar{X}$	S
Tom	written	27	66.7	9.9
Tom	film and written	29	63.5	8.5
Paul	film	25	66.9	9.8
Paul	film and written	32	62.0	8.4

Post-Experiment

teacher	materials	N	$\bar{X}$	S
Tom	written	26	80.4	10.3
Tom	film and written	31	84.6	6.8
Paul	film	28	86.5	3.9
Paul	film and written	30	90.0	4.7

Difference in Pre - Post Means

teacher	materials	difference
Tom	written	13.7
Tom	film and written	21.1
Paul	film	19.6
Paul	film and written	28.0

SHORT ANSWER SECTION OF OBJECTIVE TEST

Pre-Experiment

teacher	type of answer	written section	film and written section
Tom	none	91	89
	poor	20	38
	partial	18	16
	satisfactory	6	2

teacher	type of answer	film section	film and written section
Paul	none	103	153
	poor	13	3
	partial	7	4
	satisfactory	2	0

Post-Experiment

teacher	type of answer	written section	film and written section
Tom	none	11	27
	poor	48	36
	partial	39	38
	satisfactory	32	49

teacher	type of answer	film section	film and written section
Paul	none	21	9
	poor	62	57
	partial	41	34
	satisfactory	16	50

TENTATIVE SCHEDULE FOR ESKIMO UNIT

Class Session	1	2	3	4
Films	Stone Weir #1	Caribou #2 biography[1]	Autumn Fishing #1	Winter Sea-Ice Camp #1
Readings	none	Balikci,[2] pp.xv-47 Briggs[3]	Balikci, pp.47-90	Balikci, pp.94-131 .....
Topics/ Tests	Environment, Adaptation, Migrations pre-test	Technology, Partners, Teams	Reciprocity, Fission/ Fusion, Div. of Labor	Child-rear, Roles by sex age & kin.

Class Session	5	6	7	8
Films	Winter Camp #3	Winter Camp #4	Spring Sealing #2	Acculturated Living #1
Reading	Balikci, pp.133-72 Briggs.....	Balikci, pp.173-208	Balikci, 209-45	Hughes[4]
Topics	Marriage, Infanticide, Conflict-Res, Decision-Making	Religion, Cosmology, Ethos	Summary of Traditional Lifestyle	Acculturation, Ethics, Future Prospects

Class Session 9: post-test, feedback questionnaire, essay.

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[1]Biographies of principal Eskimo actors, photo-offset; to be read only in the sections viewing films.

[2]Asen Balikci. The Netsilik Eskimo (Garden City: Natural History Press). 1970.

[3]Jean L. Briggs. Never in Anger: Portrait of an Eskimo Family (Cambridge: Harvard University Press). 1970.

[4]C. C. Hughes. "Under Four Flags: Recent Culture Change among the Eskimos." Current Anthropology 6:1:3-73 (reprint).

THE TEST

CLASS: F F+W W
TEACHER: T P

DIRECTIONS: 1) FOR EACH QUESTION THERE ARE FIVE POSSIBLE ANSWERS: ALL, SOME, OR NONE OF THEM MAY BE CORRECT.
2) DO NOT GUESS, BUT IF YOU FEEL YOU SEE A CORRECT ANSWER THEN RECORD IT WITH AN "X" IN THE CORRESPONDING SPACE BEFORE THE QUESTION.

__ __ __ __ __ 1) EXKIMOS USE WHICH OF THE FOLLOWING ANIMAL SKINS FOR CLOTHING
A B C D E IN WINTER:
A) MUSK OX C) CARIBOU E) BUFFALO (BISON)
B) SEAL D) POLAR BEAR

__ __ __ __ __ 2) THE HOODS ON WOMEN'S PARKAS ARE:
A B C D E A) THE SAME AS MEN'S D) FOR CARRYING BABIES
B) USED FOR COLLECTING BIRDS' EGGS E) TO KEEP THEIR HEADS WARM
C) MERELY FOR DECORATION

__ __ __ __ __ 3) THE ESKIMOS USE THEIR MOUTHS WHEN:
A B C D E A) SOFTENING LEATHER D) CARRYING BUCKETS OF WATER
B) EATING FOOD E) HOLDING ON TO A STRING OF FISH
C) DRILLING HOLES

__ __ __ __ __ 4) THE ESKIMOS SUMMER DIET CONSISTS OF:
A B C D E A) BUFFALO (BISON) D) WALRUS
B) FISH E) MUSK OX
C) SEAL

__ __ __ __ __ 5) IN THE WINTER WHEN A SEAL IS CAUGHT BY A HUNTER:
A B C D E A) HIS FAMILY EATS IT ALL
B) IT MAY ALL BE GIVEN TO THE DOGS
C) IT IS SHARED WITH HIS FELLOW HUNTERS IN A PRESCRIBED MANNER
D) HE SHARES IT WITH HIS BROTHERS EQUALLY
E) IT MAY BE OFFERED TO THE SEA GOD

__ __ __ __ __ 6) THE ESKIMOS SOMETIMES KILL BABY BOYS BECAUSE:
A B C D E A) THERE IS NOT ENOUGH FOOD TO SUPPORT THEM
B) GIRLS WERE MORE VALUED
C) OF CERTAIN CHILDBIRTH TABOOS
D) THEY WERE BORN AT NIGHT
E) OF SUSPECTED ILLEGITIMACY

__ __ __ __ __ 7) WOMEN'S TASKS INCLUDE:
A B C D E A) HUNTING SEALS D) COOKING THE SEALS
B) SKINNING SEALS E) MAKING THEIR OWN COOKING POTS
C) BUTCHERING SEALS

__ __ __ __ __ 8) THE ESKIMOS LIVE IN WHAT KIND OF DWELLING:
A B C D E A) ICE-HOUSE WITH SKIN ROOF D) SKIN TENTS
B) SNOW-HOUSE WITH SKIN ROOF E) WOODEN HUTS
C) SNOW IGLOO

__ __ __ __ __ 9) WHICH METHOD IS USED TO LIGHT AN IGLOO:
A B C D E A) FIRE D) OILED SKIN WINDOWS
B) ICE WINDOWS E) HOLES IN THE WALL
C) GLASS WINDOWS

__ __ __ __ __ 10) ESKIMOS HUNT IN A GROUP WHEN HUNTING:
A B C D E A) BUFFALO (BISON) D) WALRUS
B) SEAL E) CARIBOU
C) MUSK OX

11) THE DIVISION OF LABOR IN AN ESKIMO COMMUNITY IS BASED ON:
A) AGE
B) STRENGTH
C) FAMILY LINEAGE
D) ELECTION
E) SEX

12) THE ESKIMOS MAKE USE OF WHICH MATERIAL IN THEIR TECHNOLOGY:
A) GOLD
B) WOOL
C) WOOD
D) GLASS
E) SKINS

13) THE ESKIMO WINTER SLED IS MADE OF:
A) WOOD
B) FISH
C) SEAL SKIN
D) POLAR BEAR SKIN
E) CARIBOU ANTLERS

14) THE ESKIMO USED:
A) DOMESTICATED PLANTS
B) DOMESTICATED ANIMALS
C) FIRE
D) WHEEL
E) WRITING

15) THE ESKIMO'S SOCIAL ACTIVITY INCLUDED:
A) PHYSICAL ENDURANCE GAMES
B) LONG DISTANCE RACING
C) CHECKERS
D) COMPOSING SONGS
E) BETTING ON DOG FIGHTS

DIRECTIONS: 1) WRITE A FEW SENTENCES RELATING THE TWO CONCEPTS IN EACH PAIR BELOW BY USING INFORMATION ABOUT THE ESKIMO CULTURE.
2) EXAMPLE: KINSHIP, MARRIAGE: KINSHIP IS IMPORTANT IN ESKIMO SOCIETY FOR DIVIDING FRIENDS FROM FOES. TO SOLIDIFY THE BONDS OF THE GROUP, MARRIAGE TAKES PLACE BETWEEN TWO MEMBERS OF THE KIN GROUP, PREFERABLY FIRST COUSINS.

1) MIGRATION CYCLE, ECOLOGICAL ADAPTATION:

2) FLEXIBILITY, DELAYED CONSUMPTION:

3) COLLABORATION, RECIPROCITY:

4) INFANTICIDE, MARRIAGE:

5) SHAMANISM, CONFLICT:

DIRECTIONS: PUT AN "X" IN THE BLANK THAT MOST NEARLY CORRESPONDS WITH YOUR FEELINGS

ESKIMO FAMILIES

SHARING	___ ___ ___ ___ ___	SELFISH
SIMPLE	___ ___ ___ ___ ___	COMPLEX
LAZY	___ ___ ___ ___ ___	HARDWORKING
HAPPY	___ ___ ___ ___ ___	SAD
PRIMITIVE	___ ___ ___ ___ ___	ADVANCED
LAWFUL	___ ___ ___ ___ ___	LAWLESS
LOVING	___ ___ ___ ___ ___	HATEFUL
COOPERATIVE	___ ___ ___ ___ ___	COMPETITIVE

ESKIMO INDIVIDUALS

STRONG	___	___	___	___	___	WEAK
UGLY	___	___	___	___	___	HANDSOME/PRETTY
SMART	___	___	___	___	___	IGNORANT
INDEPENDENT	___	___	___	___	___	DEPENDENT
CIVILIZED	___	___	___	___	___	SAVAGE
KIND	___	___	___	___	___	CRUEL
EMOTIONAL	___	___	___	___	___	NON-EMOTIONAL
LIKE ME	___	___	___	___	___	NOT LIKE ME

AMERICAN FAMILIES

SHARING	___	___	___	___	___	SELFISH
SIMPLE	___	___	___	___	___	COMPLEX
LAZY	___	___	___	___	___	HARDWORKING
HAPPY	___	___	___	___	___	SAD
PRIMITIVE	___	___	___	___	___	ADVANCED
LAWFUL	___	___	___	___	___	LAWLESS
LOVING	___	___	___	___	___	HATEFUL
COOPERATIVE	___	___	___	___	___	COMPETITIVE

AMERICAN INDIVIDUALS

STRONG	___	___	___	___	___	WEAK
UGLY	___	___	___	___	___	HANDSOME/PRETTY
SMART	___	___	___	___	___	IGNORANT
INDEPENDENT	___	___	___	___	___	DEPENDENT
CIVILIZED	___	___	___	___	___	SAVAGE
KIND	___	___	___	___	___	CRUEL
EMOTIONAL	___	___	___	___	___	NON-EMOTIONAL

SEMANTIC DIFFERENTIALS
"ESKIMO FAMILIES"

Teacher = Tom
Section = written

categories =1	categories =5	pre-experiment N	pre-experiment $\bar{X}$	pre-experiment S	post-experiment N	post-experiment $\bar{X}$	post-experiment S
sharing	selfish	24	1.3	.8	26	1.6	.7
simple	complex	25	2.6	1.0	26	3.5	1.3
lazy	hard working	25	4.5	.6	26	4.4	.6
happy	sad	24	2.0	.9	26	2.5	.9
primitive	advanced	24	2.6	.8	27	2.8	.8
lawful	lawless	24	2.3	1.2	25	2.8	.8
loving	hateful	23	1.7	.7	25	2.2	.9
cooperative	competitive	24	1.8	.7	26	1.8	.9

Teacher = Paul
Section = film

categories =1	categories =5	pre-experiment N	pre-experiment $\bar{X}$	pre-experiment S	post-experiment N	post-experiment $\bar{X}$	post-experiment S
sharing	selfish	20	1.3	.6	29	1.3	.5
simple	complex	21	2.5	1.0	27	2.5	1.0
lazy	hard working	22	4.5	.7	28	4.5	.7
happy	sad	23	2.3	1.0	27	2.1	.8
primitive	advanced	22	2.3	.7	28	2.2	.8
lawful	lawless	21	2.0	1.1	27	2.0	.6
loving	hateful	19	1.8	.8	28	1.6	.7
cooperative	competitive	20	1.8	.9	28	1.8	.9

Teacher = Tom
Section = film and written

categories =1	categories =5	pre-experiment N	pre-experiment $\bar{X}$	pre-experiment S	post-experiment N	post-experiment $\bar{X}$	post-experiment S
sharing	selfish	29	1.2	.5	30	1.3	.6
simple	complex	27	2.8	1.4	29	3.3	1.3
lazy	hard working	28	4.6	.9	30	4.7	.8
happy	sad	26	2.0	.9	29	1.9	.9
primitive	advanced	25	2.4	1.0	29	2.6	1.0
lawful	lawless	26	1.8	.8	30	2.5	.8
loving	hateful	24	1.9	.9	29	1.8	.8
cooperative	competitive	26	1.3	.7	29	1.6	.7

Teacher = Paul
Section = film and written

categories =1	categories =5	pre-experiment N	pre-experiment $\bar{X}$	pre-experiment S	post-experiment N	post-experiment $\bar{X}$	post-experiment S
sharing	selfish	28	1.4	.9	27	1.2	.4
simple	complex	26	2.6	1.1	27	2.9	1.3
lazy	hard working	28	4.8	.4	27	4.8	.4
happy	sad	23	2.2	.9	26	2.4	.8
primitive	advanced	25	2.5	.6	26	2.4	.9
lawful	lawless	25	1.6	.7	27	2.3	1.0
loving	hateful	22	1.9	.8	27	1.8	.8
cooperative	competitive	25	1.8	.9	26	1.9	.9

SEMANTIC DIFFERENTIALS
"ESKIMO INDIVIDUALS"

Teacher = Tom
Section = written

categories =1	=5	pre-experiment N	$\bar{X}$	S	post-experiment N	$\bar{X}$	S
strong	weak	24	1.6	.6	26	1.8	.7
ugly	pretty	23	2.8	.7	25	3.1	.6
smart	ignorant	24	2.6	.9	25	2.4	.9
independent	dependent	24	2.7	.9	25	3.2	1.3
civilized	savage	22	2.4	1.0	26	2.7	.8
kind	cruel	23	2.2	.8	26	2.7	.7
emotional	non-emotional	24	2.5	.8	26	2.8	1.0
like me	not like me	22	3.1	1.3	25	3.5	1.3

Teacher = Paul
Section = film

categories =1	=5	pre-experiment N	$\bar{X}$	S	post-experiment N	$\bar{X}$	S
strong	weak	22	1.8	1.0	28	1.6	.6
ugly	pretty	19	2.9	1.0	26	3.0	.9
smart	ignorant	17	2.3	.8	26	2.2	.6
independent	dependent	19	2.8	1.5	26	2.9	1.3
civilized	savage	23	2.4	1.0	29	2.5	.8
kind	cruel	20	2.2	.8	28	2.3	1.0
emotional	non-emotional	20	2.5	1.0	27	2.7	.9
like me	not like me	19	3.7	.9	25	3.8	.9

Teacher = Tom
Section = film and written

categories =1	=5	pre-experiment N	$\bar{X}$	S	post-experiment N	$\bar{X}$	S
strong	weak	29	1.3	.7	30	1.5	.9
ugly	pretty	25	1.3	.8	27	3.1	.6
smart	ignorant	28	2.2	1.0	29	2.2	1.0
independent	dependent	28	2.4	1.3	30	3.2	1.3
civilized	savage	27	2.1	.8	28	2.3	.8
kind	cruel	26	1.8	.8	29	2.2	.9
emotional	non-emotional	26	2.8	.8	30	2.8	1.1
like me	not like me	26	3.3	1.0	29	3.6	.9

Teacher = Paul
Section = film and written

categories =1	=5	pre-experiment N	$\bar{X}$	S	post-experiment N	$\bar{X}$	S
strong	weak	23	1.5	.7	27	1.2	.4
ugly	pretty	20	3.0	.6	27	2.9	.8
smart	ignorant	21	2.3	.8	25	2.0	.7
independent	dependent	22	3.0	1.5	25	3.2	1.4
civilized	savage	22	2.2	.8	26	2.2	.7
kind	cruel	21	2.2	.8	25	2.3	.9
emotional	non-emotional	19	2.7	1.0	26	2.7	1.1
like me	not like me	19	3.3	1.1	24	3.5	1.0

SEMANTIC DIFFERENTIALS
"AMERICAN FAMILIES"

Teacher = Tom
Section = written

categories =1	=5	pre-experiment N	X	S	post-experiment N	X	S
sharing	selfish	21	3.7	.6	25	3.1	1.1
simple	complex	19	4.1	.9	25	3.4	.9
lazy	hard working	18	3.0	1.0	25	3.2	.7
happy	sad	19	3.2	.5	24	3.3	.6
primitive	advanced	28	4.0	.6	25	3.9	.8
lawful	lawless	19	3.1	.8	25	2.6	.7
loving	hateful	18	2.9	.6	25	2.8	.7
cooperative	competitive	18	4.0	.9	25	3.5	1.2

Teacher = Paul
Section = film

categories =1	=5	pre-experiment N	X	S	post-experiment N	X	S
sharing	selfish	22	3.1	1.1	26	3.4	1.0
simple	complex	21	3.5	1.1	27	3.6	1.0
lazy	hard working	22	3.0	.9	26	3.0	.9
happy	sad	23	3.3	.8	26	3.2	.7
primitive	advanced	22	4.0	.9	26	4.1	1.0
lawful	lawless	21	2.7	.7	25	2.8	1.0
loving	hateful	18	2.9	.6	26	2.7	.8
cooperative	competitive	18	3.7	1.3	26	3.8	1.0

Teacher = Tom
Section = film and written

categories =1	=5	pre-experiment N	X	S	post-experiment N	X	S
sharing	selfish	24	2.9	1.0	28	2.8	.9
simple	complex	24	3.8	.9	28	3.6	1.2
lazy	hard working	25	3.3	1.2	27	3.3	.7
happy	sad	23	3.3	.9	27	3.0	.5
primitive	advanced	24	3.9	1.0	27	4.1	.7
lawful	lawless	24	2.7	.8	27	2.9	.9
loving	hateful	24	2.5	.9	27	2.6	.7
cooperative	competitive	24	3.9	1.1	28	4.0	.9

Teacher = Paul
Section = film and written

categories =1	=5	pre-experiment N	X	S	post-experiment N	X	S
sharing	selfish	27	3.1	.9	25	3.4	1.0
simple	complex	27	4.1	.7	25	3.5	1.2
lazy	hard working	26	3.1	1.0	25	3.1	.8
happy	sad	30	3.0	.9	25	3.1	.9
primitive	advanced	26	4.0	1.0	25	4.0	.9
lawful	lawless	26	2.6	.9	26	2.7	1.0
loving	hateful	25	2.8	.6	25	2.4	.6
cooperative	competitive	26	4.0	1.1	24	3.6	1.1

SEMANTIC DIFFERENTIALS
"AMERICAN INDIVIDUALS"

Teacher = Tom
Section = written

categories =1	=5	pre-experiment N	X	S	post-experiment N	X	S
strong	weak	20	3.1	.4	25	3.1	.6
ugly	pretty	19	3.2	.4	24	3.3	.6
smart	ignorant	20	2.8	.8	25	2.6	.9
independent	dependent	20	3.1	1.0	25	2.9	1.2
civilized	savage	19	2.6	.9	25	2.3	1.0
kind	cruel	16	3.1	.6	25	3.0	.8
emotional	non-emotional	16	2.9	1.1	25	2.9	1.1

Teacher = Paul
Section = film

categories =1	=5	pre-experiment N	X	S	post-experiment N	X	S
strong	weak	20	3.2	.7	25	2.9	.7
ugly	pretty	21	3.4	.5	25	3.4	.6
smart	ignorant	21	2.4	.7	25	2.2	.6
independent	dependent	19	3.0	1.2	26	3.2	1.2
civilized	savage	21	2.2	.9	26	1.9	.9
kind	cruel	21	2.8	.6	26	2.8	.7
emotional	non-emotional	21	3.0	.9	27	2.6	1.1

Teacher = Tom
Section=film and written

categories =1	=5	pre-experiment N	X	S	post-experiment N	X	S
strong	weak	24	2.9	.8	27	3.0	.7
ugly	pretty	23	3.0	.5	26	3.5	.7
smart	ignorant	23	2.5	.9	27	2.5	.7
independent	dependent	26	2.7	1.3	27	2.7	1.1
civilized	savage	24	2.3	1.0	28	2.3	.9
kind	cruel	24	3.0	1.0	27	2.9	.8
emotional	non-emotional	25	2.2	.9	28	2.3	.8

Teacher = Paul
Section=film and written

categories =1	=5	pre-experiment N	X	S	post-experiment N	X	S
strong	weak	25	3.1	.8	26	3.2	.8
ugly	pretty	23	3.2	.5	25	3.4	.7
smart	ignorant	22	2.7	.7	25	2.5	.7
independent	dependent	25	3.4	1.1	26	3.1	1.2
civilized	savage	25	2.4	1.2	26	2.3	1.3
kind	cruel	25	3.0	.7	26	3.1	.9
emotional	non-emotional	23	2.3	1.0	25	2.3	1.1

ESSAY ASSIGNMENT FOR ALL CLASSES

Directions:
1) This assignment is due next class period.
2) Write a short paper (no longer than 3 pages) about 1 of the topics suggested below.
3) Feel free to use any data you wish including personal experience and opinions.

Topics:
1) Discuss the relationships between the Arctic environment and the social life of the Eskimos.
2) Discuss children's activities and their relation to the socialization process that occurs as children mature into men and women.

EVALUATION OF LONG ESSAYS

"On child rearing"

teacher	section	1=poor	2=good	3=very good	4=excellent	average
Tom	written	0	8	5	1	2.5
"	film and written	2	8	5	2	2.4
Paul	film	1	6	3	1	2.1
"	film and written	3	6	5	2	2.4

"On environmental effects on social life"

teacher	section	1=poor	2=good	3=very good	4=excellent	average
Tom	written	1	8	5	1	2.4
"	film and written	4	8	5	0	2.1
Paul	film	5	9	2	1	1.9
"	film and written	2	6	2	1	2.2

STUDENT FEEDBACK QUESTIONNAIRE

CLASS: F F+W W

TEACHER: T P

YEAR: 1 2 3 4

Directions: 1) When the question has two opposite words with 5 blanks between them, put an 'X' in the blank that corresponds to your opinion. Each blank has a meaning relative to its position, for example:

1) EASY _____ _____ _____ _____ _____ HARD

EASY	MORE EASY THAN HARD	BOTH	MORE HARD THAN EASY	HARD

2) Feel free to write comments anywhere and about anything relevant to the course.

---

1) DID YOU FEEL THAT THE ESKIMO UNIT WAS:

EASY ____ ____ ____ ____ ____ HARD
BORING ____ ____ ____ ____ ____ INTERESTING
NOT VERY IMPORTANT ____ ____ ____ ____ ____ PERSONALLY VALUABLE

2) DO YOU THINK THAT PEOPLE COULD BEST LEARN ABOUT ESKIMOS BY:
(RANK 1, 2, 3) ___READING BOOKS AND OTHER WRITTEN MATERIALS
___WATCHING FILMS OF THEM
___BOTH READING BOOKS AND WATCHING FILMS
OTHER WAYS?..DESCRIBE

3) WHICH PART OF THE ESKIMO UNIT WAS MOST INTERESTING TO YOU:
(CHECK ONE) ___THEIR ENVIRONMENT AND ADAPTATION TO IT
___THEIR TECHNOLOGY
___THEIR SOCIAL COLLABORATION AND CONFLICT
___THEIR RELIGION AND COSMOLOGY
___THEIR ACCULTURATION TO WESTERN SOCIETY
___OTHER....DESCRIBE

4) HOW WELL DO YOU FEEL YOU KNOW WHAT ITS LIKE TO BE AN ESKIMO:
NOT AT ALL ____ ____ ____ ____ ____ VERY WELL

5) DID YOU HAVE ENOUGH DISCUSSION TIME IN CLASS: ___YES ___NO

IF YOU DID NOT SEE FILMS PROCEED TO NEXT SECTION (FOR F AND F+W GROUPS ONLY)

	YES	NO
1) WERE THERE TOO MANY FILMS	___	___
2) WOULD IT HAVE BEEN VERY HELPFUL TO HAVE SEEN FILMS TWICE	___	___
3) DO YOU HAVE QUESTIONS ABOUT THE FILMS THAT WERE NEVER ANSWERED IN CLASS	___	___
4) WOULD YOU RATHER HAVE HAD NARRATED FILMS	___	___
5). WERE THE FILMS BORING	___	___
6) DID THE FILMS GIVE YOU A GOOD FEELING FOR WHAT ESKIMO LIFE IS REALLY LIKE	___	___
7) DO YOU FEEL THAT THE FILMS WERE INTELLECTUALLY STIMULATING	___	___
8) DID THE FILMS CONVEY ANY EMOTIONAL IMPACT	___	___
9) WOULD YOU RATHER HAVE HAD MORE FILMS	___	___

IF YOU DID NOT READ BOOKS PROCEED TO NEXT SECTION (FOR F+W W GROUPS ONLY)

	yes	no
1) WAS THERE TOO MUCH TO READ	____	____
2) DID YOU HAVE QUESTIONS ABOUT THE BOOKS THAT WERE NEVER ANSWERED IN CLASS	____	____
3) WERE THE BOOKS BORING	____	____
4) DID THE BOOKS GIVE YOU A GOOD FEELING FOR WHAT ESKIMO LIFE IS REALLY LIKE	____	____
5) WERE THE BOOKS INTELLECTUALLY STIMULATING	____	____
6) DID THE BOOKS CONVEY ANY EMOTIONAL IMPACT	____	____

7) STUDENT PARTICIPATION (TYPICAL CLASS): # OF STUDENTS ____ 0-9 ____ 10-19 ____ 20+

OPINIONS:

1) DID YOU HAVE ANY ATTITUDES THAT DEVELOPED, CHANGED OR DISAPPEARED DURING THE ESKIMO UNIT? ____YES ____NO (PLEASE DESCRIBE)

2) DO YOU REMEMBER EXPERIENCING ANY EMOTIONAL RESPONSES TO THE MATERIAL?
____YES ____NO (PLEASE DESCRIBE WHEN + WHAT)

3) ANYTHING ON YOUR MIND ABOUT THE UNIT?

EVALUATION

1) EXPERIENCE HAS SHOWN THAT A GIVEN TEACHER IS MORE COMPETENT AND MORE INTERESTED IN CERTAIN AREAS WITHIN HIS DISCIPLINE THAN IN OTHERS. HOW WOULD YOU DESCRIBE THIS TEACHER"S MASTERY OF THE SPECIFIC SUBJECT MATTER DEALT WITH IN THIS COURSE?
   - ____ EXCELLENT GRASP OF SUBJECT MATTER
   - ____ BETTER THAN AVERAGE
   - ____ ABOUT AVERAGE
   - ____ VERY POOR GRASP OF THE SUBJECT MATTER

2) SOME TEACHERS ARE MORE THOROUGH THAN OTHERS IN THEIR PERPARATIONS--BOTH OF THE OVERALL COURSE PLAN AND OF THEIR INDIVIDUAL LECTURES. HOW WOULD YOU CHARACTERIZE THIS TEACHER'S COURSES?
   - ____ ALMOST ALWAYS WELL PREPARED
   - ____ USUALLY WELL PREPARED
   - ____ OCCASIONALLY POORLY PREPARED
   - ____ SELDOM ADEQUATELY PREPARED

3) ONE MARK OF A SUCCESSFUL EDUCATIONAL EXPERIENCE IS THE DEGREE TO WHICH A TEACHER STIMULATES THE STUDENT'S INTEREST IN THE SUBJECT MATTER. WHICH OF THE FOLLOWING WOULD APPLY IN THIS CASE?
   - ____ TRIES TO INTEREST STUDENTS AND USUALLY SUCCEEDS
   - ____ TRIES TO INTEREST STUDENTS AND ONLY SOMETIMES SUCCEEDS
   - ____ IS NOT TOO CONCERNED ABOUT INTERESTING THE STUDENTS, BUT SOMETIMES SUCCEEDS ANYWAY
   - ____ SEEMS TO MAKE LITTLE EFFORT AT ALL TO STIMULATE STUDENT INTEREST

4) IF YOU CHOSE ONE OF THE LAST THREE OF THE ABOVE SELECTIONS, WHICH OF THE FOLLOWING WOULD YOU OFFER AS THE PRINCIPLE REASON?
   - ____ SUBJECT MATTER ITSELF IS ESSENTIALLY UNINTERESTING AND NOTHING THIS TEACHER CAN DO IS LIKELY TO HELP MUCH
   - ____ THIS TEACHER COULD DO BETTER, BUT HE DOESN'T SEEM INTERESTED ENOUGH IN THE SUBJECT MATTER HIMSELF
   - ____ HE IS INTERESTED BUT UNABLE TO PRESENT MATERIAL IN SUCH A WAY AS TO AROUSE STUDENT INTEREST

IF YOU WERE NOT IN THE F + W GROUP PROCEED TO THE NEXT SECTION

1) WHICH DO YOU FEEL YOU LEARNED MORE FROM: ____ BOOKS
____ FILMS
____ THE SAME

2) WOULD YOU RATHER HAVE HAD: FILMS.... ____ MORE ____ SAME ____ LESS
BOOKS: ____ MORE ____ SAME ____ LESS

3) DO YOU FEEL THAT THE TWO MEDIAS COMPLEMENTED EACH OTHER FOR A BETTER PRESENTATION THAN EITHER ONE BY ITSELF, OR THAT THEY OVERLAPPED AND REPEATED THINGS TO MAKE THE CLASS BORING?

____ OVERLAPPED ____ NEITHER ____ COMPLEMENTED

CLASSROOM ATMOSPHERE:

TEACHER IS AUTHORITARIAN WITH REGARD TO STUDENT BEHAVIOR	___ ___ ___ ___ ___	PERMISSIVE
TEACHER'S VOICE: VARIABLE	___ ___ ___ ___ ___	MONOTONOUS
TEACHER MOVES AROUND (HANDS OR BODY)	___ ___ ___ ___ ___	DOES NOT MOVE
TEACHER ILL-AT-EASE	___ ___ ___ ___ ___	RELAXED, ENJOYS CLASS
TEACHER WAS BORED	___ ___ ___ ___ ___	INVOLVED WITH SUBJECT
STUDENTS WERE BORED	___ ___ ___ ___ ___	INVOLVED WITH SUBJECT

CLASSROOM VERBAL ACTIVITY:

CLASS PERIODS PREDOMINENTLY:
___LECTURE ___QUESTION-ANSWER ___GUIDED DISCUSSION ___OPEN ENDED

TEACHER GIVES SHORT ANSWER	___ ___ ___ ___ ___	LENGTHY ANSWER
STUDENT GIVES SHORT ANSWER	___ ___ ___ ___ ___	LENGTHY ANSWER
QUESTIONS MOSTLY FROM TEACHER	___ ___ ___ ___ ___	MOSTLY FROM STUDENTS
COMMUNICATION MOSTLY BETWEEN TEACHERS AND STUDENT	___ ___ ___ ___ ___	MOSTLY BETWEEN STUDENTS
STUDENTS USE PERSONAL EXAMPLES IN DISCUSSION	___ ___ ___ ___ ___	USE OTHER DATA SOURCE (MEDIA, TEACHER, ETC.)

OBSERVER'S CHECKLIST

OBSERVER: DAY: 1 2 3 4 5 6 7 8

TEACHER: T P CLASS: F F+W W

ATTENDENCE: 5 10 15 20 25 30 35

Classroom Atmosphere:

1) TEACHER IS AUTHORITARIAN ___ ___ ___ ___ PERMISSIVE
   WITH REGARD TO STUDENT BEHAVIOR
2) TEACHER'S VOICE: VARIABLE ___ ___ ___ ___ MONOTONOUS
3) TEACHER MOVES AROUND: ___ ___ ___ ___ DOES NOT MOVE
   HANDS OR BODY
4) TEACHER IS BORED ___ ___ ___ ___ INVOLVED WITH SUBJECT
5) TEACHER IS ILL-AT-EASE ___ ___ ___ ___ RELAXED, ENJOYS CLASS
6) STUDENTS ARE BORED ___ ___ ___ ___ INVOLVED WITH SUBJECT
7) PHYSICAL SETTING:
8) REMARKS ABOUT ATMOSPHERE:

Classroom Verbal Activity:

1) CLASS PERIOD PREDOMINENTLY:
   __ Lecure __ Question-Answer __ Guided Discussion __ Open Ended
2) TEACHER GIVES SHORT ANSWERS ___ ___ ___ ___ ___ LENGTHY ANSWER
3) STUDENT GIVES SHORT ANSWERS ___ ___ ___ ___ ___ LENGTHY ANSWER
4) QUESTIONS MOSTLY FROM TEACHER ___ ___ ___ ___ ___ MOSTLY FROM STUDENTS
5) COMMUNICATION MOSTLY BETWEEN TEACHER AND STUDENT ___ ___ ___ ___ ___ MOSTLY BETWEEN STUDENTS
6) STUDENTS USE PERSONAL EXAMPLES IN DISCUSSION ___ ___ ___ ___ ___ USE OTHER DATA SOURCE
7) STUDENT PARTICIPATION ___ ___ ___ ___ ___
   # of stud. 0-9 10-19 20+
8) COMMENTS ON VERBAL ACTIVITY:

Content Description of Classroom Discussion:

1) SOCIAL QUESTIONS ___ ___ ___ ___ ___ TECHNOLOGICAL
2) TOPICS DISCUSSED:
3) COMMENTS ON ETHNOCENTRISM OR COMPARATIVE ANALYSIS:
4) COMMENTS ON EMOTIONS:
5) COMMENTS ON GENERAL CONTENT:
6) FOR F+W GROUP ONLY:

QUESTIONS RELATED TO FILM ___ ___ ___ ___ ___ TO WRITTEN MATERIALS.